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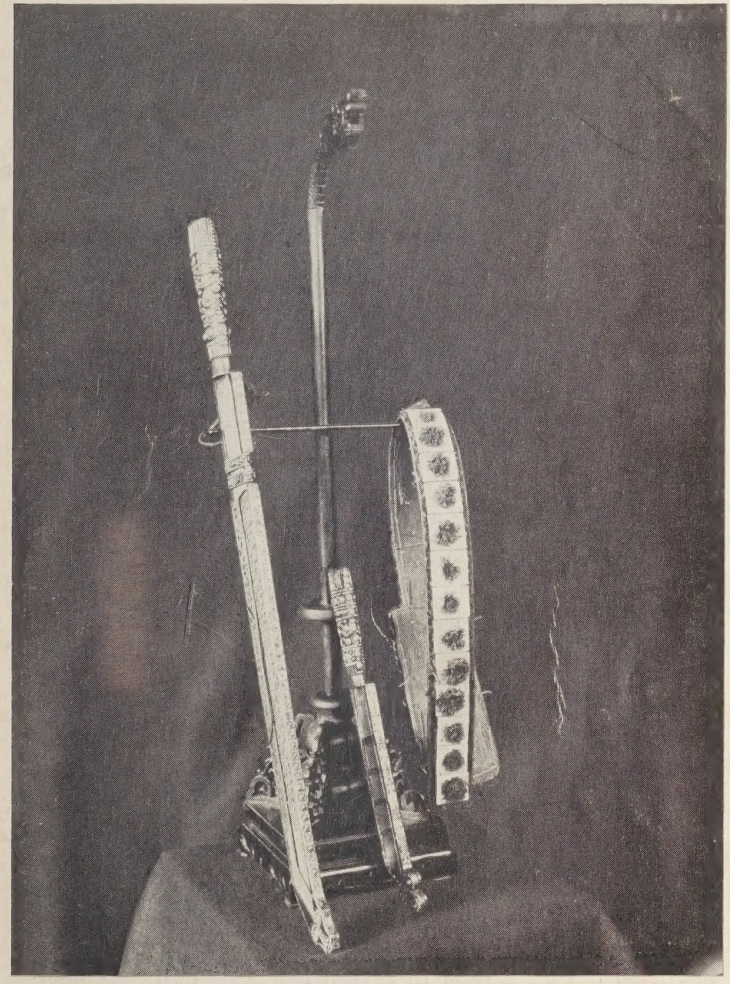
BULLETIN OF THE
HONOLULU ACADEMY OF ARTS

HONOLULU, HAWAII JUNE, 1928 NUMBER 1.



SWORDS AND BELT USED BY THE HIGH CHIEFS, ISLAND OF FORMOSA

RHODE ISLAND
SCHOOL OF
—DESIGN—

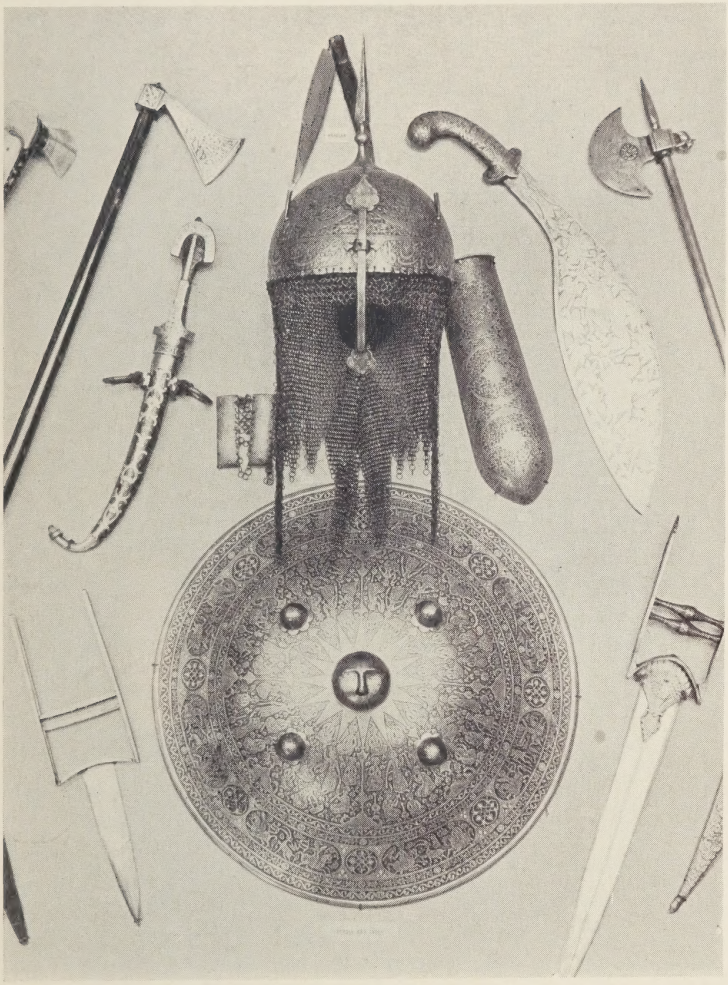
Mr. Christian J. Hedemann

AMONG the art lovers and art collectors of Honolulu Mr. Christian J. Hedemann occupies a unique place, combining as he does the business leader, the distinguished consul and the patron of arts.

Mr. Hedemann came to the Islands from Denmark in 1870 as factory engineer and superintendent of the Hana Sugar Plantation on the Island of Maui, a plantation owned by friends of his father. Six years later he joined the staff of the Honolulu Iron Works and in 1898 became its manager. Due to his foresight, this firm today is the leading American designer and manufacturer of sugar machinery and Mr. Hedemann himself is recognized as the world's most noted authority on factory construction. His advice is sought in all sugar-producing countries and in connection with his work he has traveled widely. His visits east and west have given opportunity to build up a fine and varied art collection, which makes his Honolulu home a storehouse of weapons, paintings, carvings, pottery, rare books and many other objects of virtu.

Other cultural interests were not neglected. His home became the center of a coterie of music lovers and of a varied circle of friends—business men, art lovers, readers of books and makers of public policies. His position as Danish and Swedish Consul, from 1909, brought him introductions to visitors of distinction and kept him in the current of world movements.

In November, 1925, he was decorated at the Royal Palace in Copenhagen by order of King Christian X, as Commander of Dannebrog, one of the oldest and most prized of Danish honors. The King, in a private audience, expressed his appreciation of Mr. Hedemann's world-wide activities and bestowed the decoration in acknowledgment of his achievements in the interest of sugar cultivation.



PERSIAN AND INDIAN ARMOR AND WEAPONS

In May, 1927, Mr. Hedemann received notification from the Minister of Foreign Affairs in Denmark that the King had further honored him by giving him the personal rank and title of Consul General, thus placing him in the second rank of officials. This is a high honor granted to few outside the country of Denmark.

Mr. Hedemann, by invitation, made a visit in August of the same year to the Crown Prince and Princess of Sweden at their summer palace in the southern part of Sweden. He went informally and was received at the landing by the Court Marshall and driven in the Royal Carriage to Sophiero, the fine castle located in a park near the coast. After luncheon the Crown Prince himself conferred on him, from the King, Gustaf V, the Royal Order as "Commander of Vasa," for his services as Consul of Sweden. This is a high order given only on rare occasions to people of notable achievement and very rarely to foreigners.

By this time his collection of weapons had become known both for its size and because it contained many rare and fine pieces. His gift of it as a whole, in 1927, to the privately endowed Honolulu Academy of Arts, which was then in the process of building, gave to the Academy a room of distinction and value. It was further proof of Mr. Hedemann's identification with the life of Honolulu that he should wish it to be a permanent possession of the City and Islands. It evidenced too his quick response to the generous purposes of Mrs. Cooke and his recognition of the ministry of art in the true development of a place or people. This spirit is shown also in his service on the Board of Trustees of the Academy.

Mr. Hedemann not only gave his collection, but spent several weeks placing it, and a longer time preparing the catalog which is issued for the use of students by the Honolulu Academy of Arts.

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BULLETIN OF THE
HONOLULU ACADEMY OF ARTS
HONOLULU, HAWAII JUNE, 1928 NUMBER 2.

WOODEN STATUE OF KWAN-YIN

THIS wood-carving was discovered in the ruined temple of Chang Chiao Ssu of Hsia Chow in the province of Hsia Hsi Hshing, far up the great valley of the Yellow River but distinct from that stream. A single stone preserved in place in the ruin stated that it was built during the T'ang dynasty (A. D. 620-907) and repaired in the second year of Ch'ien Te of the Northern Sung dynasty (A. D. 946).

Five sculptures were brought to the United States and are now in the Boston Museum. The statue was procured by Mr. K. Matsukata of Kobe, Japan, from whom it was purchased.

(Extract from description of Yamanaka & Company, New York.)

THE GETTY CENTER
LIBRARY

Kwan Yin

Father Tabb's poem "Influences"—:

> Each separate life is fed
> From many a fountain head,
> Tides that we never know
> Into our being flow,
> And rays from the remotest star
> Combine to make us what we are,

is as true of peoples as of a person, and of works of art that embody the faith and feelings of a people. Kwan Yin, the Goddess of Mercy, who held the imagination and won the loving reverence of many peoples, and the forms in which they embodied their conception of her, are striking examples of the wide ranging power of ideas and influences.

In order to appreciate either the authentic form or the inner meaning of this particular statue it is necessary to understand the world in the year 1000 A. D., which approximately dates it.

Before the year 1000 the world had reached great heights of civilization, each leaving to mankind its contribution of spiritual insight, of intellectual achievement, of material accumulation and of art, which most accurately preserves the record of all three. The East had already produced the great religious prophets and seers — Moses, Zoroaster, Buddha, Confucius, Lao Tzu, Jesus, Mohammed—and had defined itself as a searcher of the infinite. The West had glorified life—Greece in her splendid philosophy and in her calm balanced art, and Rome in her love of power and dominion and in her will to rule the world. For five centuries Rome had built long stretches of roads and aqueducts,

founded cities and formulated laws, till she governed Arab and Jew and German and Gaul and Briton and Iberian; the same laws holding alike for "shepherds from the desert of Arabia, mountaineers from the mountain fastnesses of Wales, and for the citizens of Athens and Alexandria, heirs of the learning and luxury of all the past." But that government was one of military power and imposition of law and had not reckoned with the subtle forces of individuality and imagination, so that it was Christian ideals of the value of the spirit of man, the common man, and the amazing emphasis on poverty, humility, meekness and loving kindness, far more than the impact of the barbarian hordes, that broke proud Rome.

But her will to power lived on, and even today her system of law supplies the framework for our laws, and her belief in might and material power transformed the early Christians, who refused to fight and would not bend the knee to Caesar, into followers of a Pope who demanded the right to crown the rising emperors of the West and blessed the armies of Charlemagne who went forth to conquer in the name of the Nazarene. Charlemagne, through correspondence and gifts from his rival Haroun al Rashid of Bagdad, became aware that beauty and magnificence add splendor to a king's reign, and he built two palaces. The pagan temple shamed the lowly monasteries, and at Aix a stately chapel was built, and Romanesque churches followed. Word came from the great Arabian universities of Bagdad and Cordova, of Cairo and Alexandria, where mathematics, medicine, astronomy and poetry were taught, of the delights of learning, and schools in the palace and the cities were encouraged. But the Arabs had cut off the supply of papyrus. Parchment was difficult to prepare and very costly, and the West had not yet learned to make paper. Learning was hardly kept alive in the Christian monasteries and was there handi-

capped by the Church's edict against science. (Arab surgeons were using anaesthetics successfully, but the West had to wait a thousand years for their rediscovery.) The Church's edicts against Greek philosophy and all pagan learning resulted in the obliteration of rare old manuscripts, which were written over by ignorant monks, and Charlemagne complained that bishops, in writing to him, had "exemplary sentiment, but their form of expression was uncouth." He did what he could to encourage schools, but the narrowness of bigotry prevented the kindling of that fire of enthusiasm that comes from research and the freedom of exploring thought.

So the year 1000 A. D. saw in the West towns that were but feudal strongholds, and much chaos. War was the occupation of the upper classes, mimic war their recreation. Hard feudal servitude was the lot of the common man.

Rome was a shrunken city but powerful as the seat of the Pope, and the center of the Church's authority. The Church had built up a splendid ceremonial on the ceremonies of the pagans she exterminated. She had formed a compact organization, modeled on that of the empire she overthrew. She had developed a creed whose harshness of intolerance was softened by the lovely cult of the gracious Madonna—Mary full of grace—embodying the pitying sweetness of the mother gods of all peoples.

The only cities that fired the imagination were Cordova in Spain, the center of learning and culture of the Moors, and Byzantium (Constantinople), still the conserver of Greek learning and the originator of a hieratic art of great beauty. Venice and Genoa and Pisa were just rising. Egypt was gone, though her influence lay over all the lands from India to Italy. Greece was gone, though her art was again to be the awakener to beauty. India was cleft by the Mo-

hammedans. For settled and fine civilization, one had to go far east—to China.

China had passed the zenith of her power and the finest period of her culture. The dynasty of the T'angs (600-900 A. D.), just preceding, had been her golden age. T'ai Tsung was the greatest of the T'ang rulers, a patron of art and science, a statesman who, when he came to the throne and noted the contrast between his palace and the hovels of the poor, is said to have exclaimed, "Must a nation be thus exhausted in order that it may pander to the vanity and passion of one man?" His social reforms were wise and beneficent. He wrote a treatise on the science of government that was translated by a Jesuit missionary as a model for rulers. His beautiful wife, Chang Sun, aided him in his reforms and in his patronage of the arts and learning. The court annals tell of a society where men of learning from the Arabian University and from India contributed, together with Chinese savants, towards the building up of that amazing polyglot library recently dug up by Sir Aurel Stein. His tolerance and open-mindedness was only rivaled in the West by such men as Socrates and Marcus Aurelius.

Zoroastrians, of whom were the Magi, fleeing before the destroying Turks who would allow no prophet but Mohammed, built in Chang An, the capital of China, their fire temple to the God of Light (Ahura Mazda) close by a mosque built by these same Turks. In one, Ahura Mazda, the Lord Wisdom, was worshipped with his immortal holy ones, personifications of Virtue, Good Thoughts, Righteousness, Harmony, Salvation and Immortality, who were destined finally to overthrow the Powers of Darkness (Evil); from the minaret of the other each day sounded the call "There is but one God, and Mohammed is his Prophet." Buddhism was already an accepted faith in China, though it had not uprooted the mysticism of the Chinese sage, Lao T'su, or the

wise teachings of Confucius. Nestorian Christians, under the leadership of Alopen, with seventy Syrian, Persian and Ethiopian monks, had brought Christian images and the Old and New Testaments to China. A stone set up at Sinanfu in 781 has an inscription that tells of the gratitude of the leaders for their open-minded reception and the wide acceptance of the Christian doctrines.

A literary academy at the capital promoted the publication of a fine set of Chinese classics. Histories and romances were written, and the greatest Chinese poets—Tu Fu and Li Po—wrote their polished verses under succeeding reigns. Tu Fu, in lofty lines, describes a temple precinct where "the great gate, against the sky, seemed to impinge upon the paths of the planets" and "the great ravine was full of the music of silence." Li Po embodied the refinement, the culture, the frivolity and the dissipation of a rich and extravagant court. He was a hanger-on at the court of Ming Huang—poet, statesman, polo player and lover of the ill-fated beauty T'ai Chen.

> "What matter if the snow blot out the garden?
> She shall still recline upon the scented balustrade
> And glow with spring
> That thrills her warm blood into wine."

Art too was at its zenith. The religious art was chiefly Buddhistic and the original Indian influence was still marked. The early Buddhist missionaries had brought as models the slim-waisted, wide-hipped, hieratic Indian types, as also the later modified figures painted or carved in upper India by Greek followers of Alexander the Great. They felt and expressed the beauty and symmetry of the human form and hung their drapery in rhythmic, gracious folds. Wei Tartars, nomads of Central Asia, had conquered China in 220 and held the throne for forty years. They quickly absorbed much of Chinese culture and accepted Buddhism. As they

were born sculptors, they brought from their wild wanderings a love of motion and gave movement to the traditional figures and a fling and dashing style to the calm folds of drapery. But with these outside influences, the art of the T'ang period kept a Chinese distinction in its suggestive power and its spiritual insight.

Pure Chinese art was at its best in painting. There was a strong feeling for the individuality of the brush stroke, that expressive living line put on with power and precision and swift action that speaks of a sure mind. With silk or paper (the Chinese already had paper) and ink, there could be no fumbling, and these ink pictures were of a haunting mysterious beauty—beauty in their pattern and design—beauty in their simplicity and reserve—and a greater beauty in their subtlety of suggestion and their weight of meaning, for they were never mere transcriptions of outer form but carried an inner message of significance.

This all reads like the spacious times of Queen Elizabeth, plus a wider contact and a broader tolerance. But the seeds of decline and decay were already sprouting. Weaklings on the throne, luxury and dissipation in the court, fear and intolerance in the religious sects, and the T'ang period went down in terror. Crowding foes pressed in from the outside, persecution and destruction of monasteries and temples and faiths tore it within.

Then the Sungs ruled (900-1200) and, as Giles quotes a Chinese fairy-tale opening, "There was another heaven and another earth." The Sungs were the inheritors of the civilization of the T'angs. Block printing had come into general use. Learning was more widely spread. Wealth had increased. Luxury had brought its gifts and its curses, and the capital city that Marco Polo describes in his visit to Kublai Khan, just following the fall of the Sungs, was still the center of the world, "a city beyond dispute—the finest

and the noblest in the world." He describes the twelve city guilds and the number and wealth of the merchants that "was so enormous that no man could form a just estimate thereof." He describes the three hundred hot public baths fed by springs; the ten great market places; the city streets paved with stone and brick, and the luxurious houses of the nobles and the wealthy. The palace of the King was "larger than the rest, with gilded columns and a ceiling wrought in splendid gilded sculpture, whilst the walls were artfully painted with the stories of departed kings." A lake within the compass of the city had "on its shore many abbeys and churches of the Idolaters." In the middle were two islands, on each of which stood a spacious and unique edifice furnished in style fit for the palace of an emperor but designed for the use of the humblest citizen. "When any one of the citizens desired to hold a marriage feast, or to give any other entertainment, it used to be done at one of these palaces. And everything would be found there ready to order, such as silver plate, trenchers, and dishes and whatever else was needful. The King made this provision for the gratification of his people, and the place was open to every one who desired to give an entertainment."

Is it any wonder that Kwan Yin, sculptured during this Sung dynasty (somewhere about the year 1000), bears the marks of diverse and interesting influences? She tells not only of the Chinese but of the Indian, of the Greek, of the Christian.

She is of Buddhistic and therefore of Indian conception. Buddhism, like Christianity, used only symbols at first and only later dared to portray the teacher with his pantheon of Saints. There was a schism in the Buddhist fellowship as in the Christian church, and the "Larger Fellowship" absorbed much of the older Hindu belief and acquired its gods and goddesses called generally Bodhisattva. These took the

forms of angelic beings or of human figures and were either considered as separate manifestations of Buddha or as his attributes—Light, Life, Knowledge, Creative Force. Or they might be Beings of Enlightenment who gave up the bliss of Nirvana for the sake of helping men to salvation.

Mahayana—this wider cult of Buddhism—later had its center in China, and of the Bodhisattva the two most widely loved were Amithaba and Kwan Yin.

Amithaba, the god of boundless light and endless life, according to legend, in a moment of deep meditation on the miseries of mankind cast a ray of illuminated blinding light touching the earth, and from that ray was born the god of mercy.

The Indians named him (for he was first masculine, then almost sexless) Avalokitesvara. The name is variously translated, the onlooking sovereign, or the one looked to, and in even earliest conception was feminine in his gentleness. Avalokitesvara often bore symbols—the vase that carries the precious dew of heaven, the divine water of life; or the willow branch; or the lotus, a symbol of the union of spirit and matter—born in slime, purified by water, opening in purity to the light. He also wore on his forehead an image of Amithaba from whence he sprang.

Sung artists, inheritors of that open-mindedness to the enlightenments of the great seers, changed Avalokitesvara, the onlooking god born of meditation and illuminating light, to the goddess Kwan Yin, borrowing, possibly from the pitying understanding Madonna, that feminine all-embracing tenderness that made her for coming generations the mother who "looks down with pity on all that suffers and is mortal."

In posture and dress this Kwan Yin is purely Indian. Coomaraswamy names the position as one of "royal ease." The dress is the regular dress of the Bodhisattva who wear the regal garments of a king or queen. This usually consisted

of a nether garment fastened about the waist with a girdle, leaving the upper body bare. A scarf was thrown over the shoulders. Much jewelry was worn—a crown, necklace, armlets, bracelets, girdle and sometimes rings and anklets. In addition there was often the sacred cord worn by divinities or people of the highest class.

But in general form the statue is largely Greek. This Kwan Yin is human, more human than divine in her person, and her drapery falls in the free fashion of the Greek artist who felt beneath the folds the gracious curves and softness of a human body. These artists had touched the angular, hieratic, mystic Indian forms that were such a curious blending of abstraction and sensualism, and made them more understandable to us. But China has stamped the human figure with a dignity and aloofness, a subtle sense of divine, disturbing thought.

Indian prayers addressed the God Avalokitesvara as the "all-compassionate, ever-existing saviour, Royal Bodhisat who hearkens to the cry of the world," as the god of love, of mercy, and the giver of children, as "saviour in sorrow and distress, most compassionate, most pitiful," and as one "who hears the cries of the world and who saves those in bitterness and trouble."

Laurence Binyon, describing early sculptures of Kwan Yin where her gracious form is carved from the stony rock of desolate hillsides "out of which the primitive imagination of the Asian races had hewn its monstrous forebodings of that blind indifferent force which seemed at the heart of nature" comments on the substitution of a divine pity in the core of things for the early conception of ruthless power."

C. E. B. C.

HONOLULU ACADEMY OF ARTS

900 SOUTH BERETANIA STREET

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LIBRARY

The Reference Library contains 872 volumes on art, 38 current art magazines, a loan collection of 275 framed and 2,644 mounted pictures available to teachers and students of art. Open during regular Academy hours. Other times by appointment.

ADMISSION

The Academy is open to the public. Sundays: 3 to 6; Tuesdays: 2 to 5; Thursdays: 2 to 9; Fridays: 2 to 5; Saturdays: 10 to 5.

There is no charge for admission.

GUIDANCE

Teachers with classes, who wish the services of the staff for informal talks in one of the rooms, may make arrangements with the office for special opening on Tuesdays, 1 p. m.

PHOTOGRAPHS

Postcard photographs of the building and important exhibits may be purchased for 5 cents each at the door.

BULLETINS

Bulletins are published at irregular intervals. Additional copies will be mailed upon request.

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BULLETIN OF THE
HONOLULU ACADEMY OF ARTS
HONOLULU, HAWAII NOVEMBER, 1928 NUMBER 3

CHINESE FRESCO

RHODE ISLAND
SCHOOL OF
DESIGN

CHINESE FRESCO

This fresco, we are told, was taken from the Kwan Yin Temple of Yu Vouen Sang, Honan province, and dates back to some time in the Sung dynasty. Who the figure is, or what was the whole picture, of which this is part, we do not know.

This piece is fifty-two inches long and thirty inches wide. The life sized Boddhisatva, or attendant, holds balanced on the fingers of her right hand, a tray with a vase (is the tall slightly spreading neck of the vase a tablet?) while from her left hand falls a rosary. In the lower right hand corner is part of the head of another figure in profile, her right arm raised with her hand posed over her tiara crowned head.

The colors, no doubt, have long since lost their original lustre and brilliancy. The halos are green; the hair and outlines a faded black; traces of a few very dim and indistinct characters remain in the lower halo; the broader scarf and the jewels are a dull maroon, the narrower scarf a light green. The background is a buff or sand color, with bands shading to brown. Just back of the vase are traces of a cloud pattern in pale green.

Time, however, has not been able to affect the line which thrills one by its singing rhythmic quality. It has a direct simplicity, strong yet delicate, which impresses one in an ever increasing degree. This gives a fascinating reality to the figure who, utterly oblivious to her surroundings, gazes at and beyond the tray. Her spirit of contemplative calm dominates the picture. It is an inspiring and satisfying composition.

THE GETTY CENTER

VIRGIN AND CHILD IN FRENCH GOTHIC ART

A stone statue of the Virgin and Child of the thirteenth century French Gothic style has been recently purchased from the Blair collection.

The statue is about three and one-half feet in height, and except for the hand of the child, the broken scepter, and a slight portion of the Virgin's crown, is in splendid condition, even some of the original polychromy showing in the depths of the folds.

In the thirteenth century, the popular devotion to the Virgin reached its height. Mary, the mother, came very near to the hearts of the bourgeois, and artists were quick to lay emphasis on the human and emotional side of the gospel story. The more austere traditions of the 12th century gave way to the tender qualities of humanism.

In this particular statue, that touch of human tenderness is shown in the hand of the Child clasping the folds of the scarf about the Virgin's head. The mother's gaze at the chubby babe recalls that universal feeling of motherhood more than the majesty of the Virgin as the Mother of God.

One feels that this Virgin was an aristocrat. The long pointed fingers of her refined hands, the acquiline nose and the chaste features, the stylized sweep of her garments and her swaying pose do not bespeak the burgher type.

TOSA SCHOOL PAINTING

A kakemono of the Tosa school, attributed to the Kamakura period has recently been added to the Academy collection. It depicts Sugawara no Michiané, the God of literature, known also as Tenjin Sama and Kwan Shojo. He is shown in stiff, official costume, wearing sword and fan. His outer robe is black with an indistinct diaper pattern; the under ones are in red and white. He sits austerely in front of a background of green and brown, a sturdy pine shelters him, and scattered among its branches are plum blossoms, the characteristic attribute of Sugawara no Michizaneé. Above is a poem written on alternating sections of white and dull red.

The subject of our picture was a great statesman, poet and scholar of great achievements in the IX century. During the reigns of Uda and Daigo, he was Chief Minister but shortly after the beginning of the latter's reign the intrigues of the Fujiwara led to the practical exile of Sugawara no Michizané. He was given the post of governor to a distant province in 901 A. D. He bade farewell to his lovely plum garden in a poem that has become a classic.

> "Winds of the spring, carry the scent afar;
> Flowers of the plum, when I am far away,
> Forget thou not the Spring!"

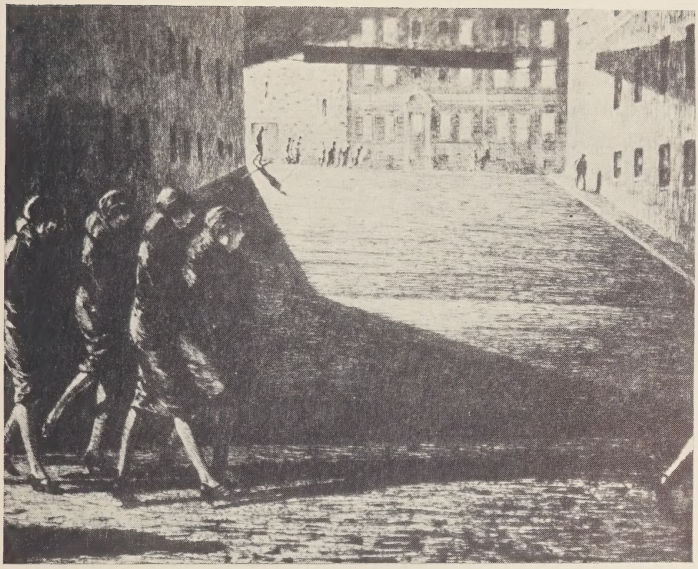
After his death in 903 A. D. Sugawara no Michizané was deified and ever since has been the tutelary genius of calligraphy. The lofty graces of the spirit of this poet are the special object of worship at the Kitano Shrine.

CAMBODIAN BUDDHA

Cambodia was from the IX-XII centuries one of the most populous civilizations of the world but today there is but a small remnant of its great population and nothing but the stupenduous ruins of Angkor to reveal the wealth of its past. From that part of Cambodia, which is now Siam, the Academy has recently acquired a stone statue of Buddha, attributed to the XI century.

The figure stands about forty inches high and is broken off just above the ankles. Buddha is shown with the left hand proper in the abhaya mudra, the seal of assurance and fearlessness. On the palms of both hands are incised irregular circles that may represent the "wheel of the law". He wears a simple robe and an ornamental girdle, the head culminates in a pointed ushnisha. The ethnic characteristics of the Cambodian race are very evident in the face of the Buddha; the broad square jaw, full lips, straight wide nose, straight eyebrows and hair line.

The face has an elusive expression of tolerance and profound understanding which is typical of a great portion of Oriental sculpture.



THE DEPARTMENT OF PRINTS

The collection of prints at the Academy began around a nucleus of about 450 given by Mrs. C. M. Cooke, of which the most notable was a rare group of 120 Seymour Haden's, Whistler's Thames set and a few choice European etchings. That was augmented by Dr. Montague Cooke's collection of about 2500 American etchings, woodcuts and lithographs showing the development of the whole American school of Graphic Arts. The gaps in this splendid beginning have been partly filled by gifts from other friends of art in Honolulu.

Mrs. Charles Hartwell presented 80 old copper and wood engravings from the early 15 century masters. From the Charles Alfred Castle Memorial, the gift of his daughters,

Mrs. B. L. Marx and Miss Ethelwyn Castle, 80 prints have been turned over to the Academy, also from the early line engravers. Mr. George R. Carter has presented 71 engravings and aquatints of early voyagers to Hawaii. Lahainaluna prints made in Hawaii about 1843 have been added to the Academy collection by Mrs. W. W. Goodale. Thirty lithographs from that famous Frenchman, Gavarni, was the gift of Mrs. A. C. Bell. The interest and public spirit manifested by these friends is much appreciated.

From this collection are chosen about 60 prints each month to hang in the Print Room for exhibit. One-man shows of Seymour Haden, Troy Kinney, Ernest Haskell, Sears Gallagher, Cadwallader Washburn and Huc Luquiens have been hung from the Academy collection since April, 1927.

This fall it is planned to give one month to each of the graphic arts. Through October were shown woodcuts chronologically arranged from Durer to the moderns. This was made more complete through the kindness of Mr. Andrew Adams who loaned us some of his early Durer, French and Italian prints and rare old illustrated volumes. In November old copper engravings will be hung. Lucas Van Leyden will be featured, and a short talk given November 15 on this old method of making prints. Lithographs will be shown in December up to the last week, which is reserved to show all purchases and gifts of prints during the year 1928. In January prints of the different schools of etchings will be on view and a brief survey of the history of this phase of the graphic arts will be presented.

While it is possible for only a few prints to be shown each month, the Print Study Room downstairs in the Academy will be opened to students and anyone interested on Saturday afternoons upon application at the desk, and

it is hoped that print lovers will avail themselves of this opportunity to study the collection at will.

The following prints have been acquired by gift or purchase since June, 1928.

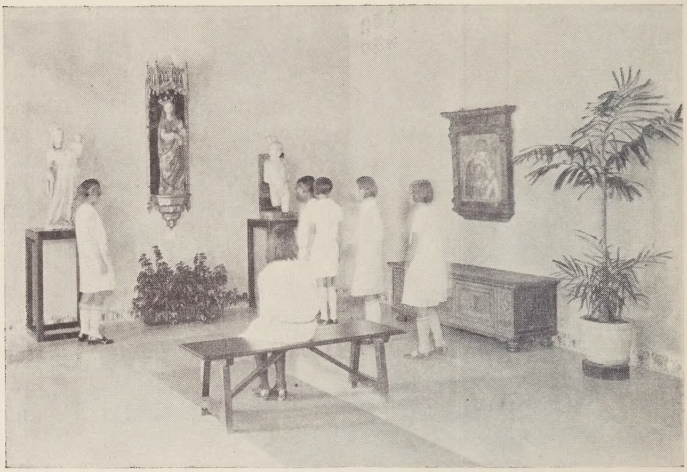
Louis Orr, etching, "Yale University," Bruce Cartwright.

Dr. C. Montague Cooke presented the following:

Warren Davis, etching, "Rising Mist"
Martin Lewis, etching, "Shadow on the Ramp"
Peter Marcus, etching, "Gateway to the Morning"
Power O'Malley, etching, "Ballingoul Village"
Thomas Handforth, etching, "Sun-drenched Road" and "Doves"
A. S. MacLeod, etching, "Rue Trefousse Chaumont"
W. C. Simmons, wood engraving, "Cornwall, England"
Alfred Hutty, Lithograph, "In Burnham Wood".

Purchased by the Academy:

Clifford Beal, etching, "Snow in Central Park"
Frank M. Armington, dry point, "Vers La Fin"
Louis C. Rosenberg, etching, "The Great Bazaar, Constantinople"
Levon West, etching, "Sawtooth Ridge".



EDUCATIONAL DEPARTMENT

The Educational Work is difficult to define and still more difficult to confine, for it seems to want to grow and enlarge its boundaries.

Every Wednesday morning a course of stories which aid in an understanding of art is given to three schools each term. The schools at present are Lanikila, the Fern School, and the Moanalua School. In February three schools in the Waikiki end of Honolulu will be taken until the close of the school year.

The course of study begins with Egypt, Greece and Rome and is planned so that it fits into the school curriculum. Constantinople and the Byzantine art, especially as it affected Venice, come next; then the stories of the medieval days in which castles, knights and armour figure; of cathedrals with the accompanying crafts of the carver, the goldsmith, the glassmakers, and all the devotion to a

community enterprise that made the cathedral significant. The art of the Renaissance, as we study it in the paintings of Leonardo, Titian, Raphael and Hans Holbein, and the sculpture of Donatello and Michelangelo comes next. Then we take stories of the Dutch painters—the Little Masters who were able to portray the very spirit of the Dutch home; of the English portrait painters who gave charming records of the English home; and, in closing the series, early American art—in a study of its architecture, hand crafts, furnishings, and early portraits emphasizing the simple sturdy qualities of the men who made America.

In addition to this, which is a special course of study with a definite development in mind, there are many requests which come to the Educational Department for talks on some particular subject in which school children are interested. They range from mummies to manuscripts.

On Saturday mornings, small groups from the Junior High Schools have been the guests of the Academy, and a subject is developed through a talk in the gallery. Then the group adjourns in a body to the court where there are tables on which they find books, scrap books, prints and photographs illustrating the morning's talk, with suggestive help in developing their report. They come much as scouts do, and their report to their class room of what they have seen and heard is part of the program.

A class of boys from twelve to sixteen years, at the Y. M. C. A. summer school, was one of the activities of the Educational Department. "The Bronze Workers of Florence," "Cathedral Crafts," "A Printer who became a King's Painter" and "A Boy who had a Secret Handwriting and who was also a Great Painter" were the subjects used.

Through the summer session of the Normal School the Department conducted a course of study for the teachers

who first met in the Ancient Art Room for the study of Egypt, Assyria, Crete, and Greece, and later in the Renaissance Room.

In October framed pictures were taken to the Country Schools where a short talk was given to the children. "St. George and the Dragon" from Donatello's sculpture in Florence was used often, and Sir Joshua Reynolds' portraits of children have been much loved. Sir John Everett Millais' "Boyhood of Sir Walter Raleigh" is especially enjoyed in our fine big reproduction of it since it is the frontispiece illustration in the history books.

The editing of the Educational Bulletin was also one of our fall activities.—D.R.S.

EXHIBITIONS

November 1-January 27 Exhibitions of Laces.

November 15-22 Paintings by Twigg Smith.

November 23-Dec. 2 Paintings by Arthur W. Emerson.

November 15-27 Paintings by Howard Hitchcock and Y. Kuboki.

November 28-Jan. 2 Exhibition of Tapestries.

November 1-30 Exhibition of Cooper Engravings.

December 3-January 2 Exhibition of old Missiles.

December 6-January 4 Exhibition of Madonnas.

December 1-31 Exhibition of Lithographs.

January 3-15 Exhibition of Pictorial Photographers.

THE LIBRARY

We now have 947 books and bound magazines in the library. 41 art magazines and 12 museum bulletins are received regularly. These latter are indexed so the material in them may be easily used.

Among the books added during the last quarter are the following:

General:

Bryans' Dictionary of Painters and Engravers. 1925 edition.

Chinese Art:

Painting.

Binyon—The George Eumorfopoulos collection catalogue of the Chinese, Corean, and Siamese paintings.

Siren—Chinese paintings in American collections, vol. 4.

Visser—The exhibition of Chinese art of the friends of Asiatic art. 2 vols.

Pottery.

Hobson—The George Eumorfopoulos collection catalogue of Chinese, Corean, and Persian pottery.

Japanese Art:

Kuki—A history of Japanese arts: Metal work, textiles, carving and inlaying, lacquer, painting, sculpture and architecture. 3 vols.

Indian Art:

Codrington—Ancient India.

India Society—The Bagh Caves in the Gwalior State.

Coomaraswamy—Indian and Indonesian art.

Goloubew—Ajanta paintings of the first grotto.

Modern Art:

Bourgeois—The Adolph Lewisohn collection of modern French paintings and sculptures.
Meiergraefe—Cézanne.
Sadler—Daumier, the man and artist.

Photography—Presented by John Word Caldwell.

3 vols. Japanese photographic salon.
3 vols. Salon Internationale D'art Photographique de Paris.
2 vols. Cameragraphs.
1 Pictorial work of the Royal Photographic Society
Pictorial photography in America vol. 4.

For Educational work with the schools:

Breasted—Ancient times.
Hammerton—Wonders of the past. 4 vols.
Pijoan—History of Art. 3 vols.
Stobart—The glory that was Greece.
Stobart—The grandeur that was Rome.

The following photographs and prints have also been added to the educational department:

16 photographs—Egyptian Sculpture and architecture.
92 photos—Greek and Roman sculpture and architecture.
6 photos—Italian sculpture and architecture.
161 photos—French renaissance and gothic sculpture and architecture.
16 photos—English gothic architecture.
14 scrapbooks of postcards of the Egyptian, Babylonian, Assyrian, Greek and Roman antiquities in the British Museum.
15 Japanese prints.
4 Etchings.

ACCESSIONS—GIFTS

Since June, 1928

ORIENTAL:

Cambodian Stone Buddha, XI Century.
Chinese fresco of Boddhisattva, Sung Period.
Chinese fresco, from Shansi province, Sung Period.
Chinese stone head, T'ang Period.
Chinese terra cotta dancing figure, T'ang Period.
Chinese vase, painted pottery, Sung Period.
Chinese brick relief, Han Period.
Chinese pottery vessel, Sung Period.
Japanese painting, Tosa school, Kamakura period.
Silver Daimyo tea ceremonial set.
Wooden head, probably of Lao-Tzu.
Korean brass bowl, spoon and chopsticks.
Buddhist sutra. Mr. Y. Nomura.
Japanese print by Hiroshige and Toyokuni. Mrs. Wallace Alexander.
Japanese print by Kunisada. Mrs. Wallace Alexander.

OCCIDENTAL

Set of Captain Cook wall-paper, "Les Sauvages du Pacifique" edited by Dufour, French 1804-1805.
Italian stucco bas-relief, school of Della Robbia.
Arabic pottery jar, XIV Century.
Persian vase and pitcher, XIII Century.
Wood carving by Allan Clark, "Javanese Dancer".
Gothic wrought iron tripod.
Hawaiian calabash. Mrs. Robert Menary.

HONOLULU ACADEMY OF ARTS

900 South Beretania Street

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LIBRARY

The Reference Library contains books on art, current magazines and a collection of framed and mounted pictures available to teachers and students of art.

Open during regular Academy hours. Other times, by appointment.

PRINT DEPARTMENT

The Print Study Room is open to students on Saturday afternoons by arrangement.

ADMISSION

The Academy is open to the public, Sundays 3 to 6; Tuesdays 2 to 5; Thursdays 2 to 9; Fridays 2 to 5; Saturdays 10 to 5.

There is no charge for admission or for any of the talks or concerts.

GUIDANCE

Teachers with classes, who wish the services of the staff for informal talk in one of the rooms, may make arrangements with the office for special opening on Tuesdays, 1 p. m. and Thursdays, 1 p. m.

Members of the staff are prepared to conduct visitors through the Academy. Arrangements may be made at the information desk.

Wheel chairs are available for the convenience of visitors.

PHOTOGRAPHS

Postcard photographs of the building and important exhibits may be purchased for 5 cents each at the information desk.

BULLETINS

Bulletins are published at irregular intervals. Additional copies will be mailed upon request.

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BULLETIN OF THE
HONOLULU ACADEMY OF ARTS

HONOLULU, HAWAII NOVEMBER, 1929 NUMBER 4

St. George and the Dragon
Gothic-Romanesque Capital

RHODE ISLAND
SCHOOL OF
DESIGN

THE GETTY CENTER
LIBRARY

MEDIEVAL CAPITAL

"Romanesque" is broadly used to include anything built in Western Europe from 550-1200, and has been defined as those "structures which had ceased to be Roman and had not yet become Gothic." More specific definition assigns the structures of the XI and XII century to the Romanesque period and those of earlier dates scattered about as Early Christian, Byzantine, Carolingian, Lombard and Saxon, according to their provenance.

Using the more limited term we find that a strong decorative spirit prevails, the ornament is versatile and spirited and represents incongruous animals, exotic vegetation and illustrates, with fanciful grace, many tales from the Bible and the Golden Legend.

The carving that has recently been acquired by the Academy comes late in the period and may be termed archaic Gothic or Gothic Romanesque. It is the capital of an engaged column, only two of its faces being decorated. On one side, as shown on our cover, is the intrepid St. George thrusting a cumbersome staff down the throat of a dragon who writhes around the corner and is lost in the spirited scrolls of luxuriant foliage of the other face of the capital. —K. M.

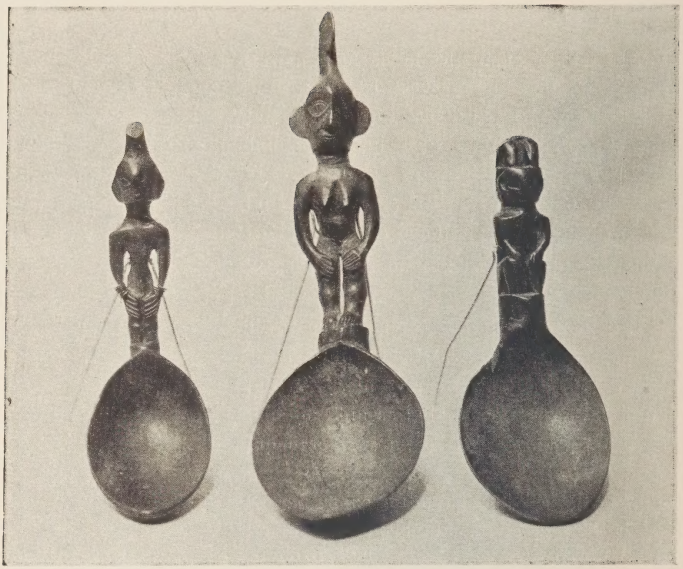
Italian Madonna and Child

ITALIAN MADONNA AND CHILD

A fifteenth century stucco bas-relief, attributed to Antonio Rossellino, has been one of the gifts of the year. It is of the early Renaissance and has for its background that great period when Cosimo de Medici was the art patron of Florence, about 1450. Wonderful days were they when generations of artists —sculptors and architects, painters and goldsmiths—were devoting their time to beautifying their city. Ghiberti was working early and late on the bronze doors which he had been commissioned to make for the Baptistery. Donatello, the first sculptor in the round after the Greeks, and one of the four leaders of this period, was also one of Rossellino's predecessors, while Luca Della Robbia was his contemporary. These masters exercised great influence on the minor sculptors who worked in their shops and imbibed the changing ideals.

Renaissance sculpture was in its youth. It had inherited from the Middle Ages a religious feeling. Church and art were still working hand in hand, but the awakening of the classic revival and the trend towards a love for nature led to the throwing off of dogma and gloomy theological fetters.

This particular relief, so imbued with the "art nouveau" of Florence in 1450, is of a Madonna and Child with adoring angels. It is enclosed in a carved wood tabernacle frame, suggestive architectually of the early Greek temple. Slight traces of gold and color are still found in the egg and dart moulding and the conventionalized motif of the frame. More color is apparent in the folds of the garments which fall in sweeping pattern of line. Rossellino was noted for his ardent enthusiasm for beauty rather than a deeply spiritual outlook. The tenderness and refinement of the Madonna's face, and the chubby seriousness of the Child, show Rossellino's mastery of his art as well as the ideals for which he worked. —A. P.



IFUGAO SPOONS

"Ifugao" is the name which the Bontoc Igorots of the Northern Province of Luzon apply to themselves. It means "the people."

The Ifugaos are a non-Christian tribe, warlike and powerful. Until recent years they were head hunters. They are Malays, of Indonesian and Mongoloid stock—a healthy, vigorous, well-muscled and cleanly people, not large but strong and wiry.

They inhabit a small, very mountainous, unforested region in the central part of northern Luzon, Philippine Islands, subsisting by their clever cultivation of the soil on the steep mountain sides. Ifugao territory contains no large towns; houses are grouped in tiny villages among the rice terraces which extend upward for thousands of feet and have stone retaining walls from ten to forty feet high. These are well constructed and stand up under terrific floods.

The Ifugao people are clever wood carvers and often deco-

rate their houseposts with figures. The wealthy have large carved resting benches under their homes accommodating two or more persons at full length. The men from the town of Sapao are skillful in working and tempering steel and in making lance heads and war knives.

This tribe is the only one of the Philippines which does not naturally and normally eat with their fingers. Their table manners are said to be superior to those of their neighbors, and each person, be he ever so poor, carries a wooden spoon in his clout and uses it to feed himself. The handles of these spoons are often well carved in imitation of human figures. Those in the Academy collection are ceremonial rice spoons carved to represent Lumawig, thought by some to be their supreme being, by others one of their great heroes. They believe that Lumawig makes the rain come and the crops grow; that he loves the Igorots and takes care of them; that he came down to earth and gave the people their laws and customs.

The set of twelve spoons in the Academy is interesting in its simplicity of design, and in its resemblance to much of the carved work found in Africa between Guinea and the Congo, which latter has had such salutary effect on several of the more important contemporary sculptors. —B. M. B.

WEI TOMB FIGURES

There are on exhibit in the long Chinese Room several cases of tomb figures. These little figures have considerable grace and charm and intimate appeal, and give a vivid and pleasing picture of the life of their periods.

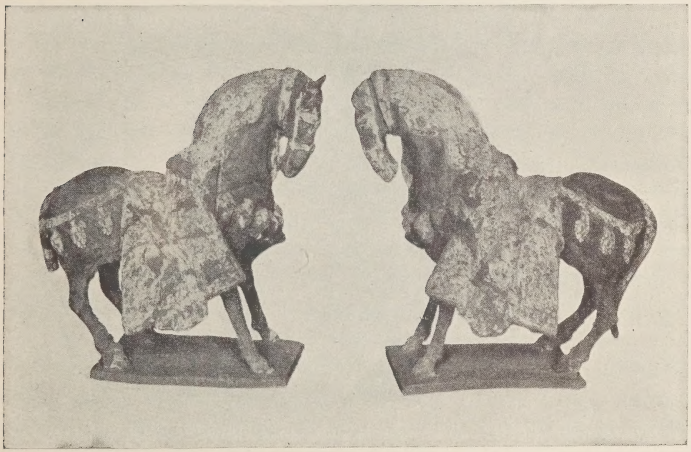
A recently acquired group is of particular interest because it is from a single tomb, in the province of Honan, and is the first of the Wei Period (386-536 A.D.) which has been added to the collection. It is composed of attendants, dancing girls, serving men and women, spirited horses, two bullocks and a covered two-wheeled cart, a mastiff, hens, a kneeling heavily loaded camel with a mounting, western-featured rider, and a pair of unusual figures of long gowned, grimacing westerners feeding birds, probably falconers.

These little figures were placed in the tomb with the dead. According to the Chinese belief, man is a compound of two souls: the sensitive, inferior earth soul and the intellectual, superior heaven soul. At death they both survive, at least for an indefinite period. These souls must be nourished as when in the body, must be served and entertained. They keep a very restricted intercourse with the living, on whom they are dependent for support. They too exert a direct influence on the lives

and fate of their families and dependents. To nourish the souls, offerings are made; and to satisfy the various needs of the souls, the figures are entombed.

These figures are probably not the result of an early practice of immolation of humans and animals. This practice was only introduced and followed by some of the barbarian tribes who conquered China and adopted her customs too realistically and without understanding. They are an outcome of a primitive belief in magic, of casting a spell upon an image to endow it with "a materialistic and spiritual something" of the being portrayed; partially binding this being to it. They grew to represent the spirit, to carry the idea of the subject, which would be sufficient to serve and be governed by immaterial souls. The statuettes then insure services for the dead and give the dead a continued control over their former dependents and property.

—M. C. S.



Wei Horses, Fourth to Sixth Century A. D.

Sketches for the illustrations of "Sangokushi"

HOKUSAI SKETCH BOOK

Hokusai, most famous to the western world as the saving grace of the decadent period of the Ukiyoyé, is represented at the Academy by a group of drawings from one of his sketch books.

There are 18 leaves filled with his characteristically vivid sketches for wood engravings which were used as illustrations for the Suikoden and the Sangokushi, two of the great romantic novels of China. They deal with the fabulous deeds of heroes and heroines, crafty warriors and impressive lords of a period near the beginning of our era.

Hokusai was a typical representative of the group of people who were his greatest admirers. The son of a mirror maker near Yedo, he was apprenticed as a young boy to a bookseller and later he became a student in Shunsho's studio. His earliest work shows the influence of his teacher, whose theatrical studies are so well known. At this period he took the name of Shunro, the first of a long series of "nom de pinceaux" of Hokusai, a custom greatly used among Japanese artists as a compliment to their masters.

After the break with Shunsho, Hokusai found employment

Sketches of Warriors

as an illustrator of books. To the over-sinuous elegance of the Ukiyoyé, his decisive, jagged lines brought new vigor and individuality. He introduced landscape and the results of his keen but generous observation lifted the art of the late eighteenth and nineteenth centuries in Japan, although he does not rank with the masters of the classic period in Japan.

Little is known of Hokusai's personal life. He was born in 1760 and his long life—for he died when he was over 90—was one of relentless industry. A most untidy man, he is said to have moved ninety times during his life, for when one studio became too cluttered, rather than bother to tidy it, he rented another. When about 80 he occasionally signed his works "The Old Man with a Mania for Painting," and he is quoted as writing that he had learned something of the structure of nature and her works, "but when I am 90 I shall have got at the heart of things; at 100 I shall be a marvel; at 110 every line—every blot of my brush—will be alive!"

The Academy's Sketch Book is the gift of Mrs. Philip E. Spalding. —K. M.

EDUCATIONAL WORK

The Educational Bulletin published in September for the teachers in the Honolulu schools contained a detailed report of the work of the Educational Department.

We have three hundred framed pictures which are distributed among the schools for decorative purposes and which are kept on the walls for periods from three months to the end of the year if desirable. Then there are other framed pictures of such a nature that they have been most serviceable in short loans while a class is studying a special subject. These may then be just the needed stimulus to the imagination of the children. Such pictures are constantly moving among the schools and seem to meet a very real need.

During October all of the country schools on Oahu have received pictures from the Academy.

The schools are using our loan collection of mounted prints and photographs in their work in the development of their projects, in dramatics and in their design classes; this seems to be a very useful service.

A course of study in the development of civilizations through the arts of the ancient world is being given in three of the public schools—Kapalama, Puuhale, Kalakaua Junior High School. In Kawananakoa School a class of teachers meets every Monday after school hours for a study in the history of the Arts. They represent nearly all the grades of the school and give a very interesting field of experiment to all.

Classes are conducted by special request either in the schools or in the Academy rooms, and teachers who have been developing a subject bring their children in groups. The sets of slides upon ancient art have proved valuable in presenting the Egyptians, the Cretans and the Greeks to the school children.

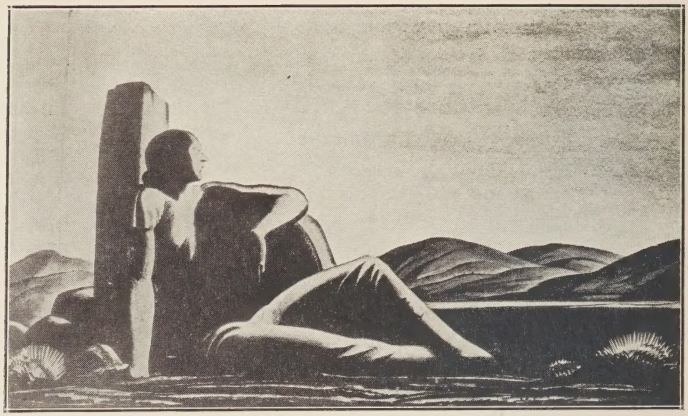
Friday afternoons during November, January and months following will be devoted to girls and boys, especially to those from the fifth through the eighth grades. Programs of special interest to them will be arranged for each week and announced in the local papers.

There will be story talks to acquaint the children with the Academy Exhibits; there will be music or a play, or demonstrations of the various crafts or arts: wood carving, book binding,

work in metal, the making of pottery, etchings and woodblocks, etc.

This has been decided after a successful experiment during October. Talks relative to exhibits and a demonstration in spinning and weaving were given on the four Fridays. The response exceeded hope. Children came by the scores, so that two talks in an afternoon were necessary to accommodate them. Drawing boards with paper and pencil are always available at the desk and it has been gratifying to observe their popularity.

Mrs. Isaac Cox is giving a credit course at the University, An Introductory Study in the History and Philosophy of Chinese Art. During October she has also given at the Academy a short series of talks on Chinese Sculpture which will be followed early in the new year by a group on Oriental Painting or Ceramics. During November Mrs. John Poole will give a course in the various printing processes in which the members of the class will have the opportunity to study the Academy's collection. Miss Julia Goldman will present a course in the principles of Design and Color, starting in January. This will be a demonstration course. The lectures held at the Academy are given without charge and are open to the public.



The End—By Rockwell Kent

PRINT DEPARTMENT

The following prints have been acquired by gift or purchase since January, 1929.

GIFT OF MRS. B. L. MARX AND MISS ETHELWYN CASTLE FOR THE CHARLES ALFRED CASTLE MEMORIAL:
Thomas Handforth, etchings, "Promenade" and "Black Eros;"
Rockwell Kent, "Twilight of Man" and "Pasture Gate;"
Isami Doi, lino-cuts, "Maui and the Sun" and "Old Studio Doorway."

GIFT OF MR. ANDREW ADAMS:
Frank Brangwyn, etching, "Notre Dame La Riche;"
Sir Frank Short, etching, "Marsh Mallow."

GIFT OF MR. H. M. LUQUIENS:
H. M. Luquiens, etchings, "Nutridge," "Dillingham Hall," "Home of George R. Carter;" wood engraving, "Cove, Mokolii."

GIFT OF MRS. C. M. COOKE:
Troy Kinney, sketches, "Study for Footlights, No. 2 and No. 3."

GIFT OF DR. AND MRS. C. MONTAGUE COOKE, JR.:
Troy Kinney, sketch, "The Adagio in Amarilla;"
John Kelly, dry point, "Rocks at Black Point."

GIFT OF MRS. H. M. VON HOLT:
Merz, copper engraving, "Destruction of Jerusalem."

GIFT OF MRS. CHARLES HARTWELL:

Cornelis Bega, etching, "The Old Hostess;"
Lucas Van Leyden, engraving, "Die Leidensgeschichte Christi."

GIFT OF MRS. KENYON COX:

Timothy Cole, wood engraving, "Plenty," after the painting by Mr. Kenyon Cox.

PURCHASED BY THE ACADEMY:

Roi Partridge, etchings, "Up North," "Architectural Study," "Willows," "The Veil," "Los Gomas;"
Rockwell Kent, wood engraving, "The End;" lithograph, "Memory;"
Troy Kinney, sketch, "Study for Footlights No. 4;"
John Kelly, etchings, "Sampan Worker," "Punaluu Pali;"
Georges Hilbert, sketches, "The Lamb," "The Wild Boar;"
Chih-kuo, "Buddha with Two Attendants," woodblock print.

LIBRARY ACCESSIONS

ARCHITECTURE.

Kimball—American Architecture.
Eberlein—Manor Houses & Historic Homes of Long Island.
Porter—Medieval Architecture.
Karlinger—Die Kunst der Gotik.
Hope—Windsor Castle. 3 vols.
Tipping—English Homes. 6 vols.
Siren—Imperial Palaces of Peking. 3 vols.
Gebelin—Les Chateaux de la Renaissance.
Byne—Majorcan Houses and Gardens.
Hoever—An Encyclopedia of Ironwork.

BOOKS AND MANUSCRIPTS.

Millar—English Illuminated Manuscripts.
Orcutt—The Book in Italy during the 15th and 16th Centuries.

CHINESE ART.

Andersson—Preliminary report on Archaeological Research in Kansu.
Arne—Painted Stone Age Pottery from Honan.
Gesellschaft für Ostasiatische Kunst—Ausstellung, Berlin, 1929.
Hentze—Chinese Tomb Figures.
Laufer—Archaic Chinese Jades, Collection of A. W. Bahr.
Petrucci—Chinese Painters.
Siren—Chinese paintings in American Collections.
Stein—Innermost Asia. 4 vols.
Yetts—George Eumorfopoulos Collection Catalogue of the Chinese and Corean Bronzes, Sculpture, Jades, Jewelry and Miscellaneous Objects.

CLASSIC ART.

Evans—The Palace of Minos. 3 vols.
De-Ridder—Art in Greece.
Glotz—The Aegean Civilization.
Grenier—The Roman Spirit in Religion, Thought and Art.
Reinach—Repertoire de la Statuaire Grecque et Romaine. 5 vols.
Richter—Sculpture and Sculptors of the Greeks.
Smith—Catalogue of Sculpture in the Department of Greek and Roman Antiquities in the British Museum. 2 vols.

COLOR PRINTING.

Burch—Colour Printing and Colour Printers.
Dobson—Block Cutting and Print-making by Hand from Wood, Linoleum and other Media.
Flight—Lino-cuts.
Martin—Colour and Methods of Colour Reproduction.
Nevill—French Prints of the 18th Century.

EGYPTIAN ART.

Maspero—Egyptian Art.
Moret—The Nile and Egyptian Civilization.

DESIGN.

Blossfeldt—Urformen der Kunst: Photographische Pflanzenbilder.
Wilkins—Research Design in Nature.

FURNITURE.

Collection de l'Art Regional en France. 8 vols.
Dilke—French Furniture and Decoration in the 18th Century.
Ferrari—Il Legno e la Mobilia dell' Arte Italiana.
Lockwood—Colonial Furniture in America.
Nutting—Furniture Treasury.
Osburn—Measured Drawings of Early American Furniture.

INDIAN ART.

Bhattacharyya—The Indian Buddhist Iconography.
Havell—Indian Sculpture and Painting.
Kern Institute—Annual Bibliography of Indian Archaeology for the Year 1927.

JAPANESE ART.

Ficke—Chats on Japanese Prints.
Fleisher—Enthronement of the 124th Emperor of Japan.
Jakuchi—Pictures of Plants and Animals.
Ledoux—The Art of Japan.
Noh Dance Album.
Okakura—The Book of Tea.
Seiho Takanouchi—Reproductions of small Paintings.

Seiho Takanouchi—Twelve Views of Fujiyama.
Views of Osaka and Kobe.

MODERN ART.

Basler—La Sculpture Moderne en France.
Casson—Some Modern Sculptors.

ORIENTAL ART.

Le Coq—Bilderatlas zur Kunst und Kulturgeschichte Mittel-Asiens.
Grunwedel—Alt-Kutsche.

PAINTING.

Bell—Landmarks in 19th Century Painting.
Dilke—French Painters of the 18th Century.
Toesca—Florentine Painting of the Trecento.
Taylor—Leonardo the Florentine.
Warner—Dutch and Flemish Flower and Fruit Painters of the 17th and 18th Centuries.

RELIGION AND MYTHOLOGY.

Coomaraswamy—Buddha and the Gospel of Buddhism.
De Kleen—Mudras.
Ingersoll—Dragons and Dragon Lore.
Fergusson—Tree and Serpent Worship.
Nivedita—Myths of the Hindus and Buddhists.
Spence—Myths and Legends of ancient Egypt.

SAMARRAN ART.

Herzfeld—Der Wandschmuck der Bauten von Samarra und seine Ornamentik.
Sarre—Die Keramik von Samarra.

SCULPTURE.

Coedes—Les Collections Archaeologique du Musee National de Bangkok.
Hall—Babylonian and Assyrian Sculpture in the British Museum.
Porter—Romanesque Sculpture of the Pilgrimage Roads.
Salmony—Sculpture in Siam.

TEXTILES.

Atwater—Shuttle-craft Book of American Handweaving.
Fleming—Encyclopedia of Textiles.
Kendrick—Catalogue of Tapestries, Victoria and Albert Museum.
Kumsch—Historical decorative Textiles 15th-18th Centuries.
Oberkampf—Toiles Imprimees de la Perse & de L'Inde.
Volbach—Late antique Coptic and Islamic Textiles of Egypt.

GIFTS

Italian triptych of Madonna with Child and Saints, XIV century—Mrs. C. M. Cooke.

Japanese tortoise shell hair pin for bride—Dr. and Mrs. R. Nakaseko.

Suit of armour, copy of Maximilian type, XVI century—Anonymous.

Filipino carved wooden ceremonial rice spoons—Mrs. C. M. Cooke.

Japanese temple bell—Mrs. Theodore Richards.

Pair of French candlesticks, Louis XIV period—Mrs. C. M. Cooke.

$21.00 for phonograph records for school use—Punahou Elementary School.

Two Indian copper plates—Dr. and Mrs. G. A. Johnston Ross.

Twelve unframed watercolors by C. W. Bartlett—Mrs. C. M. Cooke.

Japanese coin over 300 years old—Mr. K. Kunitomo.

Pair of Chinese jade bowls—Mrs. C. M. Cooke.

Japanese carving of Zen priests, Kamakura period—Mrs. Theodore Cooke.

Korean stone statue of Buddha—Mrs. C. M. Cooke.

Japanese sang de boeuf vase, modern—Chamber of Commerce of Yokohama.

Manuscript pages—Miss Martha Hartwell.

Twelve textiles, European and Persian—Mrs. C. M. Cooke.

Group of Javanese batiks—Dr. and Mrs. C. Montague Cooke, Jr.

Balinese weaving, 2 examples—Dr. and Mrs. C. Montague Cooke, Jr.

Painting by Jonas Lie—Mrs. C. M. Cooke.

Irish miniature pot of Beleek china—Mr. John W. Coulter.

Irish coins from Irish Free State—Mr. John W. Coulter.

Hawaiian quilts—Mrs. C. M. Cooke.

Balinese Temple Painting—Dr. and Mrs. C. Montague Cooke, Jr.

Bronze by Rodin, "Youth and Age"—Mrs. A. D. Spreckels.

Portrait by John Opie—"James James of Germoe"—Mrs. C. M. Cooke.

Pictures for the school collection—C. A. Castle Fund.

Siamese Painting—Mrs. C. M. Cooke.

PURCHASES

Italian bas-relief by Antonio Rossellino, XV century.
Persian Rhages bowl, XIII century.
French throne chair, XVI century.
Cambodian stone head, XI century.
Two Chinese jars, Sung period.
Chinese mirror black vase, Kang H'si period.
Japanese lacquer box.
Two Chinese blue and white bowls, Ming period.
Three Indian stone sculptures, Ghandhara period.
Chinese black vase, Kein Lung period.
Wrought iron torchéres, XV century.
Set of 31 Chinese tomb figures, Wei period.
Chinese pottery tomb figure of camel, Tang period.
Chinese pottery figure of Mohammedan peddler, Tang period.
Two Chinese pottery female figures.
Chinese bowl, ox blood family, Kang H'si period.
Chinese bowl, green glaze, Han period.
Chinese vase, three color glaze, Tang period.
Two Coptic panels.
Gothic chest.
Seven pieces European textiles.
Gothic Romanesque stone capital.

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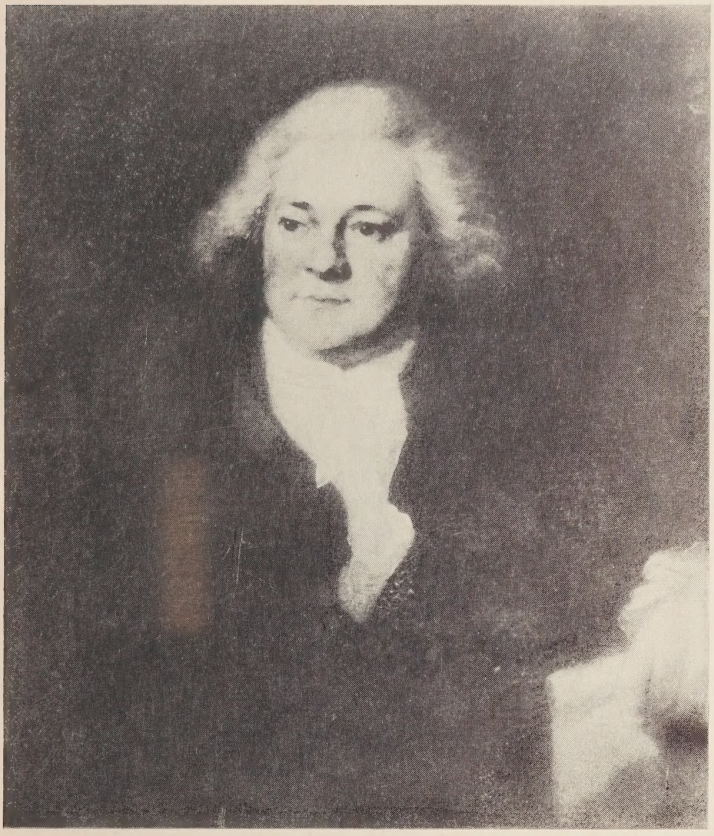
BULLETIN OF THE
HONOLULU ACADEMY OF ARTS
HONOLULU, HAWAII JULY, 1930 NUMBER 5



James James of Germoe
John Opie
Gift of Mrs. C. M. Cooke

RHODE ISLAND
SCHOOL OF
— DESIGN —

PORTRAIT BY JOHN OPIE, R.A.

A picture of James James of Germoe, known as "The Marquis James" painted by John Opie, R.A., about 1800, has been purchased by the Academy from Dr. W. F. James and family of Honolulu. The subject of the painting is the great-great-grandfather of Dr. James and the picture has been in the James family since it was painted, there being a pretty story extant that the artist was in love with one of the James sisters.

James James is every bit the "Marquis" with his white wig, claret coat, red satin waistcoat and lace frill and ruffles. It is painted in dark rich tones, the red of the coat merging into the warm browns of the background.

John Opie, the artist, was the "boy wonder" of his period. Born in Cornwall in 1761, the son of a carpenter, he persisted in painting pictures instead of carving chairs. His talent was discovered by Dr. Wolcott, and, with the encouragement of an uncle, he secured parental consent and studied painting. By the time he was sixteen he had gained local fame and at nineteen he was known in London as "the Cornish wonder."

His success was too early for his own good, however, and his lack of early training in the fundamentals caused his commissions in portraiture to dwindle. But his versatility developed and he began painting genre pictures of old men and beggars. Country scenes found a ready sale and Lord Bateman became his patron. He next found success in the field of historical paintings. In 1806 he was elected to the vacant professorship of painting in the Royal Academy.

While Opie did not reach the front rank of English painters, as did his contemporaries, Gainsborough and Reynolds, time has relegated to him a very important place in the English School of 18th century painting.

The picture of James James of Germoe was painted in Opie's best period, is glowing with color, and has a freedom and charm which is pleasing. A. P.

ZIZOU

Portrait Bust by Charles Despiau

ZIZOU
Charles Despiau

Despiau was an assistant of Rodin, who first discovered him when Despiau exhibited in the National Salon in 1902. As some one has remarked, in spite of the often derogatory comment on the later works of Rodin, it is interesting to note that four of the outstanding modern sculptors matured under the shadow of his influence—Bourdelle and Despiau, Maillol and Bernard.

In Despiau we find a definite return to the classics, through Houdon, Donatello and Mino da Fiesole, the Gothic sculptors, to the great Roman portraitists, not in outward resemblance but rather in honest craftsmanship that fully realizes the possibilities and the limitations of the medium, whether bronze or stone. And though his effect is, perhaps, idealized, they lose neither individuality nor sensitiveness. In all his work we find splendid craftsmanship, accurate resemblances, free from stylish flattery or unnecessary detail.

Despiau was born November 4, 1876, at Mont de Marsan in France. He went to Paris and studied at the Ecole des Arts Decoratifs and later at the Beaux Arts. His dislike for the rigid academic standards of the latter institution led him to abandon it for a precarious existence of a free lance. For a time he was forced to earn his livelihood by coloring postcards. After recognition by Rodin, he worked as his assistant on several important commissions. From then on his progress was slow but determined. His output was small and he lived a retired life. Regardless of the time spent on his portraits, they all seem spon-

taneous. The lucidity of his work, their modest and untormented honesty and his superb craftsmanship place Despiau among the great sculptors.

The Academy's recent purchase of a bronze bust by Charles Despiau has, beyond its very subtle aesthetic value, a certain sentimental interest, as it is the portrait of Zizou, daughter of Elie Faure, the eminent art historian. In our head, the strong modeling of the skull covered with a nervous sensuousness of the flesh and skin as it is drawn over the bones is alive and vibrating. The hair, simply suggested, is pulled back, clinging closely to the skull. The unevenness of the texture gives to the surface a constant play of light and shade endowing it with a fresh vitality. K. M.

The Hermit Koshohei, by Kano Motonobu
Gift of Mrs. C. M. Cooke

JAPANESE INK PAINTINGS

An ink painting attributed to Kano Motonobu was one of a group of XV and early XVI century paintings recently presented to the Academy by Mrs. C. M. Cooke. The painting shows the often-portrayed hermit, Koshohei, touching the rocks which were immediately transformed into the sheep he was supposed to have guarded for forty years.

Motonobu was the actual head of the Kano School of Painting, one of the branches of painting which, in the XV century, followed Chinese traditions. It was started by his father, but it is in the son's work that we find the definite foundations of the school. He was born in 1477, studied with his father. For a long time he remained obscure and spent his time roving in the country acquiring that intimacy with nature that gives to his paintings a rich vitality. Later, recognition came to him.

His paintings are, for the most part, monochromatic, with slight traces of subdued color. He is noted for his vigorous calligraphic style, his rich, lustrous use of ink and the flexibility of his brush. In our paintings there are subtle grey tones, sure vigorous strokes in the figure of the hermit and variety of texture acquired with his varying tones and sharp contrasts.

Included with this painting are others attributed to artists of the period just preceding this. The Wave and Heron shows the bird precariously poised on one foot at the edge of a ragged shore upon which a breaking wave is about to dash. The moon is misty and partially hidden. Landscapes, one in the sharp, bold manner of Sesshu, and a second in the more mellow and gentle method of Soami were also added to the collection.

K. M.

4 5 6 7 8

Capt. Cook Paper, The Dance of the Tahiti Girls before King O-Too War Canoe. Death of Capt. Cook

PANORAMIC WALLPAPER

The development of wallpaper is discussed by Nancy McClellan in her book "Historic Wallpapers." The early work of the "dominotiers" of France, the marbleized paper makers, during the XVII century was followed by the block print papers which are more analogous to our present interpretation of wallpapers. They were printed with wooden blocks to create the illusion of tapestry, brocatelle and the sumptuous velvets of Genoa. The next step was the introduction of block papers in which the texture of tapestry was more nearly approached. Wool of various colors was finely chopped and sprinkled over a wet varnish, adding a new richness to the papers.

Then came the use of floral and geometric patterns, the outlines applied with stencils and colored either by hand or with wood blocks. At this time the manufacturers made no attempt to show relief; the decoration was shown in a single plane, the essential of good wallpaper. The influence of the Chinese papers and Indian stuffs is very marked in the designs.

By the second half of the XVIII century wallpaper manufacture had reached the apex of technical skill. The designs were executed by important artists and fine engravers. The papers imitated decorative painting and led naturally to the scenic papers that became so popular in America in the early XIX century. From them to the machine production of the papers was but a short step.

Dufour published in 1804-1805 his panoramic paper, "The Savages of the Pacific Oean." A complete set of twenty strips of the paper have been temporarily installed in the English room at the Academy. As the manufacturer explains in his booklet issued at the time of its production, it was a decorative picture in wallpaper composed on the discoveries made by Capt. Cook, de la Pérouse and other travelers. "This decoration has for its object the idea of making the public acquainted with peoples and lands discovered by the latest voyagers, and of creating, by means of new comparisons, a community of taste and enjoyment between those who live in a state of civilization

and those who are at the outset of the use of their native intelligence."

It is appropriate that this early effort of Dufour's, to further interest in the Pacific, should have been acquired for the Academy. In panels Nos. 8 and 9 we see a view of Kealakekua Bay with a violent volcano in the background. The panels chosen for reproduction give fair pictures of tropical vegetation, bananas and coconut trees, a papaia tree heavy with fruit. Most incongruous of all are the fantastic costumes worn by the dignitaries and entertainers in this sylvan festival. In the designs, scenes from Tahiti as well as the American Northwest have been combined with a great deal of artistic license. The whole is a grayish blue-green in tone and gives much the effect of tapestry. K. M.

Vale of Aylesbury Steeple Chase, Thursday, February 11, 1836
Engraved by Hunt, after F. C. Turner

PRINT DEPARTMENT

The following prints have been acquired by gift or purchase since November, 1929.

GIFT OF MRS. FRANK ENOS, ENGLEWOOD, N. J.:
Croutelle, line engraving;
Stephen Paris, etching, Landscape;
Piranesi, (2) etchings, architectural.

GIFT OF MRS. C. M. COOKE:
G. Hunt, colored aquatint, "Vale of Aylesbury Steeple Chase;"
F. Rosenberg, colored aquatint, "The Mail Coach in a Floor;"
R. G. Reeve, colored engraving, "Paris and Dover Coach."

GIFT OF DR. AND MRS. C. MONTAGUE COOKE:
H. M. Luquiens, etchings, "Hawaiian Village," "Lehua," "Squid Fisherman," "Coral Sea," "Hawaiian Holiday," "Diving Boys;"
Troy Kinney, New Year's Card, 1930;
Set of recently cut blocks from Hiroshige's early sketches.

GIFT OF MISS H. E. A. CASTLE AND MRS. B. L. MARX FOR THE CHARLES ALFRED CASTLE MEMORIAL:
Piranesi, etching, "Temple of Castor and Pollux;"
Elizabeth Keith, colored etchings, "Korean Mother and Child," "Japanese Girl." Woodblocks, "Korean Weavers," and "Street Scene."

GIFT OF MRS. RICHARD COOKE:
Troy Kinney, pastel sketch, "St. Denis Girl."

Gift of Mrs. Philip Spalding:

Eight reproductions of Japanese woodblocks for use in schools;
M. Portnoff, woodblock on silk, "La Monachina;"
Isami Doi, woodblock colored, "The Second Commandment."

Gift of Mrs. Theodore Cooke:

Seymour Haden, drypoint, "Early Morning."

Gift of Hawaiian Mission Children's Society:

Two prints from recently discovered copper plate of Lahainaluna school, showing engraved maps.

Purchased by the Academy:

Cadwallader Washburn, etchings, "Singalese Girl," "Tiller of Earth," "Antonio Viale;"
George Biddle, lithograph, "Lilies;"
Rockwell Kent, woodcut, "Child and Lamb;"
Emil Ganso, etching, "Summer Evening, Central Park;"
A. Maillol, lithographs, "Femme, Vue de dos," and "Seated Figure;"
Peggy Bacon, drypoint, "Help;"
Picasso, lithograph, "Figure Composition;"
J. Labourer, engraving, "Ruisseau Sous Bois;"
M. Laurencin, lithographs, "Portrait Head."

Illuminated Manuscript
Attributed to Benedetto da Mugello, Italian, XV Century

GIFTS

Two manuscript pages—Mrs. C. M. Cooke.

Chinese white porcelain vase—Mrs. C. M. Cooke.

Japanese wooden statue of Jizo—Mr. Yozo Nomura, Yokohama.

Chinese pottery ladle, Tang period—Mrs. C. M. Cooke.

Three French wedding handkerchiefs—Mrs. Kenyon Cox.

Bronze statue of St. Francis by L. Andreotti—Mrs. C. M. Cooke.

Mary T. Holmes' Collection of books on Oriental art—Mrs. Henry Holmes.

Chinese statue of goddess, Wei period—Mrs. C. M. Cooke.

Twenty-six pieces of Old English and Irish silver, including a sweetmeat dish of William and Mary period—Mrs. C. M. Cooke.

Korean bowl and plate—Mrs. C. M. Cooke.

Chinese vase, Sung period—Mrs. C. M. Cooke.

PURCHASES

Corinthian pyxis.

Archaic Greek figurine.

Bronze head of Zizou by Despiau.

Collection of modern German, Tyrolese and French glass, pottery and bronze.

Italian table, credenza and chairs, XV and XVI century.

LIBRARY ACCESSIONS

The Library now has a collection of 1,504 books, 88 having been added since November. Of these latter 27 are bound magazines, 41 are gifts and 20 have been acquired by purchase. The additions are the following:

Analysis of Woven Fabrics, by A. F. Barker.

Art for Children, by A. M. Berry.

Art of the Cave Dweller, by Brown.

Art Workers' Studio, vol. 27.

Aves Hawaiienses: The Birds of the Sandwich Islands, by S. B. Wilson.

Book of the Bayeux Tapestry, by Hilaire Belloc.

Catalogue of the Imperial Treasures in the Shosoin. 3 vols.

China, Mother of Gardens, by E. H. Wilson.

China and Japan in our Museums, by B. March.

Christie's Season, 1928, 1929.

Dante's Divine Comedy, printed by John Henry Nash.

Daughter of the Samurai, by E. I. Sugimoto.

Egyptian Mummies, by G. E. Smith.

Evolution of the Modern Applied Arts, 1903-1928, by the Wiener Werkstätte.

Fine Arts of the World, edited by Shimonaka Yasaburo, Tokyo. 15 vols.

Four Years of Children's Costume, by P. Macquoid.

Führer für Sammler von Porzellan und Fayence, Steinzug, usw., by J. G. Th. Graesse.

Furniture Mouldings, by E. J. Warne.

Furniture of the Pilgrim Century, by Wallace Nutting.

Hände, by Rolf Voigt.

Heritage of Hiroshige, by Dora Amsden.

History of Early Chinese Art, by O. Siren. 2 vols.

History of Hawaii, by R. S. Kuykendall.

History of Korean Art, by A. Eckardt.

History of the Philadelphia Print Club, by D. Grafly.

Idols behind Altars, by A. Brenner.

Legend in Japanese Art, by H. L. Joly.

Malereien von Samarra, by E. Herzfeld.

New, Authentic, and Complete Collection of Voyages round the World, Containing a Full and Complete Historical Account of Captain Cook's First, Second, Third and Last Voyages, by G. W. Anderson.

Old Patchwork Quilts, by R. E. Finley.

Old Silverware of Europe and America, by E. A. Jones.

Peking, the Beautiful, by H. C. White.

Piccolomini Library in the Cathedral of Siena, by P. Misciattelli.

Pictorial Photography in America. Vol. 5.

Portraits and Personalities, by J. H. Bridge.

Soieries d'Art, by R. Cox.

South Africa's Past in Stone and Paint, by M. C. Burkitt.

University of Chicago Chapel, by E. J. Goodspeed.

Yearbook of Japanese Art, 1928.

Made in America, by S. Smith.

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